

A. M. D. G.

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Rational Aid for Writers of Latin

In a previous paper, some of the radical differences in the presentation of Latin Literature, in the schoolrooms of the sixteenth and of the twentieth centuries, (or of the seventeenth and of the nineteenth, if the reader so desires), were set out. It was argued that the teacher gave rational aid three hundred years ago, and does not do so today. This cannot but deeply affect the educational value of Latin as a subject—the term "Latin" has no inner, mysterious, stable power of its own; Latin values include, and markedly depend on, teaching methods. The Society (see Congreg. XXV, 1906. d. 12) guarantees that Latin is a superb instrument of culture. It does so, if, and so far as, it is handled as directed in the *Ratio Studiorum*. No other aims and teaching processes are contemplated.

The examination of comparative methods may now be carried a stage farther. What tests did the Society apply to Latin? Just one: power over it as an instrument of personal expression. All prizes went to the written word in "free" composition. Public credit was accorded, in a lesser and informal way, to oral command in dialogue, debate, tragedy, comedy. But the main test was writing. Its freedom did not preclude a fixed subject or a fixed plan: see the Rules for Writing in Examinations. Reading existed not for itself, but for use. The living phrase set in the text was the source of idiomatic vocabulary: not dictionary, not phrase-books, of which pupils knew but little. Composition subjects were to be the personal choice of teacher and class. They were closely analogous to the matter read, and allowed of ample transfer of phrases, of sentence forms, of lines of treatment. It was the teacher's function to teach, with liberal suggestion and ample aid, how to handle both the matter and the manner of writing on the subject proposed. He was to do so before anyone had to write at all. This held good even in examinations, concerned, as they were, entirely with composition.

The writer, even in examinations, could use freely his own notes and collections of idiom, and turn over also the pages of Latin authors. If he

did not remember the precise detail he needed, the next best thing, and a very good thing, was to have the power and aptitude to know where to find it, find it, use it. Command of an instrument implies all that. The correction process was as full and as helpful as the teaching process. A "composition" was not an excised snippet from a non-classical writer. It was a sequence of related sections: it usually took a month to do a composition. It was coherent throughout in phrase, aim, general content. Each day's work was very short, not more than four sentences at the most. It was an articulated section of the whole. The whole was thus, literally and fully, a "Composition." It could be reworked, touched up, amplified. It was a very personal achievement, of the pupil, the teacher, the class.

Very different is what is called Latin Composition today. The details given above will call up many contrasts, salient in modern practice. On every point of contrast it may be urged that the difference is to the disadvantage of the modern learner of Latin. The disadvantage is especially great in the case of the pupil of merely average ability. It is no wonder that many modern defences of Classical studies, defences made in the last hundred years in Germany, France, England, hold that Classics are a subject for the intellectual elite. The Society that evolved the *Ratio Studiorum*, 1550-1600, and applied it, 1600-1773, never took that view. Latin, rationally taught, could be taught fruitfully to all pupils whatever, once they could read and write.

This leads to another important point as to rationality of process: the Society never imposed an elaborate approach through vernacular accidence, syntax, idiom, style, into Latin writing. To transfer a vernacular idiom into a Latin idiom is an exacting comparative process. So, too, of syntactical forms and sentence structure. Obviously, such a system, though it have intellectual values of its own, is not necessary as a stage in making a Latinist. It may well be urged that he will be the better Latinist if his idiom, syntax, style, is as much as possible Latin, and as little as

possible German or French or English. Grammar was never a vernacular topic in schools till the eigtheenth century. No Latin teacher based his teaching of Latin sentence forms on the previous analysis of an English or a German or a French sentence. Grammar meant one thing—Latin. Further, that Latin Grammar was for personal writing. It was extremely brief both in accidence and in syntax. It had no use for exceptional usages or structures. The exceptional simply should not be used at all in writing: hence it got little attention even in reading. Such a book as Roby's or Gildersleeve's *Latin Grammar* was never taught in a Renaissance classroom. It could be of private use to the professional scholar. It might be shown, at rare intervals, to a clever pupil at the top of a school. It was not for school use, being mere *eruditio*. The *Ratio* is hard on classroom displays and parades of *eruditio*. Grammar, all Grammar, is for personal use in handling one's own written and spoken words. Its aim sharply limits it.

The aim of the Society's schools today should be the restoration of the method of "rational aid," as practised in teaching Latin down to the Suppression. It is even more needed in the teaching of Greek, but that need not be entered on now. It can with great profit be applied in teaching French and all modern languages, in history, in mathematics, in sciences. The modern teacher tends too much to be a taskmaster. He does not help his class adequately. He gives a quarter, wants a dollar; and of course he never gets anything like his dollar. How could he? The quarter that he gives is so inadequately given that the recipient cannot make much use of it. That Latin yields very insignificant results, in very many cases, is due to the widespread failure of the teacher *to teach*.

Dublin, Ireland.

T. CORCORAN, S. J.

Is The "Vile Potabis" of Horace Poetry?

An invitation to dinner is not the most inspiring of subjects, and one would be tempted to think it madness in a poet to endeavor to idealize an affair so common. But come back to the time of Horace and let us see how in a little poem of twelve lines the poet asked his dear Knight, Maecenas, to dine with him; and in such a strain of genuine good feeling and grateful love, as to render the poem quite unique in its way.

Is the "Vile Potabis" poetry? We answer that it is. Lyric poetry expresses ideally the thrill of joy and the glow of emotion which arise in the soul of the poet when he realizes some truth or sentiment with extraordinary intensity. We find that

both conditions are fulfilled in the poem under consideration.

The occasion of this lyric is an invitation to dinner; but the principal feeling pervading it—the soul of the poem—is the gratitude and deep love of Horace for his patron and friend and the return of love and condescension of Maecenas. And here at the very outset, we may notice the working of the creative mind in turning a request to dine into an expression of sincere attachment. Let us now see the poem:

Vile potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
 Cum tibi plausus,
Care Maecenas eques, ut paterni
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticanus
 Montis imago.
Caecubum et prelo domitam Caleno
Tu bibes uvam; mea nec Falernae
Temperant vites, neque Formiani
 Pocula colles.

Thou wilt drink, but in modest cups Sabine wine
humble
Which I with my own hand in Grecian casks hoarded,
When the theatre hailed thee with plaudits, beloved
 Knightly Maecenas,
So loud, as if fain that the gay phantom Echo
To thine ear from the heights of the Vatican
mountain,
To thine ear from the banks of thy river ancestral
 Might reapplaud them.
Thou mayst drink at thy will the rich Caecuban
vintage,
Or the milder grapes Cales has tamed in its presses;
Formian slopes, vines Falernian, combine not to flavor
 My simple wine cups.

My wine is cheap, I know, he says, but it is wine
which I have put up with my own hands; and I
sought out a Grecian jar, too, to make it as good as
I could. What an exquisite touch! And how it
both shows the love of Horace for his friend and
also by indicating the poet's poverty enhances the
idea of the condescension of Maecenas. I prepared
it, he continues, when you received that grand ovation
from the people on appearing in the theatre
after your illness. Again how affection shines
forth, and how the great popularity of Maecenas is
brought into view, how out of the hundreds, who
were eager to know the great statesman, he had
chosen the poet for his friend.

The beauty is fully sustained. "Care Maecenas
eques," is the key-note of the poem. Thou art a
knight, oh Maecenas, a great man, but to me thou
art a dear knight; since, though I be of lowly birth,

thou art my friend. "Paterni fluminis" is a delicate compliment, referring to the ancient ancestors of Maecenas, who hundreds of years before watched the Tiber, bubbling up at its source in the Etruscan hills. Note, too, how the scene changes and we leave the Sabine farmhouse and the Roman theatre to follow that echo of praise which rang along the Tiber and the Vatican hill. Could any but a creative mind have done this?—and so naturally, keeping meanwhile Maecenas the central figure? "Redderet laudes tibi." What an exquisite sequence! Certainly here the invitation surpassed the dinner.

The love of Horace, the freedman's son, and of the noble Maecenas is again strongly put forward; as also the condescension of the latter, by a striking display of his magnificence; and while showing the riches of Maecenas, the poet throws in a picture of the pressing of grapes—"Uvam domitam Caleno" and Formian slopes and Falernian vineyards and thus the poem of twelve lines closes.

It is true poetry. They are twelve ideal lines, every word, every epithet has its telling force, every part fits in perfectly to make a perfect whole—to express ideally the mutual affection of a poor poet and a wealthy, noble, popular, statesman.

St. Louis, Mo.

J. C. Reno, S. J.

Latin Generic for English Specific Terms

Translation, both from Latin into the vernacular and from English into Latin, is cried up as an ingenious exercise, a display of wit, a test of resourcefulness, an infallible proof of alertness. No wonder. The means at hand for rendering an original passage are often inadequate: it then becomes the translator's task to eke out his limited resources and stretch their powers of expression to such an extent as to cover, more or less felicitously, the shade of meaning called for. Broadly speaking, most modern languages, English included, far exceed the Latin in richness of vocabulary. Consequently, the case will often happen in the course of the student's attempts at translation that he is required to make a Latin *generic* term do duty for some English *specific* term.

Let us take the word "taste." What is the student going to do with it in his translation from English into Latin? Where is he going to find the precise Latin equivalent? Well, a good dictionary will tide him over initial difficulties. But suppose the dictionary is not at hand, as for example in the Intercollegiate Latin Contest. Or suppose his dictionary is too elementary for fine detail. What then? He is thrown upon his own ingenuity, and

that is of no help to him, unless in his reading of Latin authors and in his course in Latin composition he has learnt the "tricks of the trade." It is of immeasurable benefit to the student, both in his Latin reading and in his exercises at Latin writing, to know that there is a difference between generic and specific terms, and that, within certain limits, generic and specific terms may freely interchange without any detriment to the final result.

The word "taste" may occur in a variety of significations. It may mean "the sense of taste," that is, one of the five senses that ascertains certain properties of bodies, as flavor, savor, taste. For this *gustus* and *gustatus* will do.

"Taste" may be a property of things, or the sensation excited in certain organs of the mouth, "savor, flavor." Here again *gustus* will figure largely by the side of *sapor*. Columella: "*gustus vini austerior*": "the somewhat sharp taste of wine." We speak of "tart apples" or "sour grapes" or "dry wines" where *gustus* may be employed in Latin. In this sense *gustus* and *sapor* may be used figuratively; as in Quintilian: "*urbanitas, qua quidem significari video sermonem praeferentem in verbis et sono proprium quendam gustum urbis*": "the (pure; literary) Latin spoken at Rome (the pure Latinity of Rome) (cf. "the king's English"), whereby I see is meant the language that prefers, both in word and sound, a certain smack of the Capital" (opp. *rusticitas=patois*.)

Again, "taste" in a more spiritual sense may be the power of discrimination where we often use "sense" or "feeling" or "relish" or "appreciation" or "liking" or "predilection." Here again *gustatus* or *gustus* will meet the requirements. Cicero: "*libidinosi verae laudis gustatum non habent*": "the libertine has no taste for true glory (has no relish of genuine distinction)".

Moreover, "taste" may be colloquially used for a "trifling amount" or "a small portion of a thing taken as a sample." Just so *gustus*; as in Petronius: "*profer ex illa amphora gustum*": "fetch me a taste (or, sample) from that amphora."

Finally, "taste" may be "foretaste" or "specimen"; as in Seneca: "*gustum tibi volui dare*": "I wanted to give you a taste (foretaste; specimen)."

This array of meanings seems to exhaust the possibilities of *gustus*.

But our "taste" goes beyond this. It may be "the power of appreciating beauty, order, congruity, proportion, symmetry, or whatever constitutes excellence, esp. in the fine arts and belles lettres" or, as Hazlitt defines it: "Taste is nothing but sen-

sibility to the different degrees and kinds of excellence in the works of Art and Nature." For this Latin lacks the specific term. Here generic terms alone can help.

To begin with the most generic term *sensus*. Cicero: "mirari solebam istum in his ipsis rebus aliquem sensum habere": "I used to wonder that Verres should possess any taste at all in matters of this kind"; sc. in the appreciation of antiques. The context narrows the general "sensus" to the more particular "taste."

As *sensus* marks "taste" as a sort of natural sense or instinct, so *iudicium* stresses its resting upon a rational judgment concerning the value of an object as an excitant of esthetic pleasure; hence *iudicium* will do for "a trained and cultivated taste." Tacitus: "nec ulla re magis eiusdem aetatis oratores praecurrit Cicero quam iudicio": "nor is there any matter in which Cicero more decidedly outruns contemporary orators than that of taste."

Again, "taste" often involves a sort of intuition, a ready insight into the nature of the beautiful object: in this sense *intellegentia* is the nearest word. Cicero: "vide, ne ille non solum temperantia sed etiam intellegentia te atque istos, qui se elegantes dici volunt, vicerit": "I am afraid Scipio has, in taste as well as in self-control, surpassed you and your clique that pose as connoisseurs."

Briefly then: as Latin has failed to develop a specific term for our "taste" in its esthetic sense, it becomes necessary for the translator to hunt for such generic terms as somehow suggest one particular aspect of "taste." We find that *sensus*, *iudicium*, and *intellegentia* will often answer the purpose. Nor should it be thought that our more specific English has an advantage over the more generic Latin. To the original reader of Latin the general word bore more or less the same content that the specific holds for us. Words, in Latin as in any civilized language, reveal their specific content not only by their bare etymology, but likewise by the context in which they appear. It is the context that has power to restrict a term of wide application to one determinate and well-defined phase present to the speaker's mind. The *Ratio* with great wisdom encourages the building up of an idiomatic vocabulary, both of words and of phrases, in close connection with the Latin text. In this task the student is greatly helped by grasping the simple fact that, without the least injury to the author's meaning, a Latin generic term will often admit of, or demand, a specific translation in English, and—*viceversa*.

Cleveland, Ohio.

James A. Kleist, S. J.

Imitation of Horatian Verse

Apollo. Horace, III 4

Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.

F. L. A.: Horace

Qui voce dulci Calliopes canit
Versus venustos, qui Latii colit
Rivosque silvososque colles
Appulus Ausoniusque Quintus.

Poughkeepsie, N. Y. Francis P. Donnelly, S. J.

At least we have lived to see the general attack upon the classics exhaust its full force, its champions shamed by the results of their own systems, with the gradual realization coming back to our educators that the pupil must really do some work if he is to learn anything—that the teacher is not the only toiling machine in the schools, and that Latin is the fine and hardy emery stone upon which the temper of young minds must be industriously ground, if we expect to produce character first, intelligence next, and culture finally.—*Commonweal*.

A Letter from Mr. Capps

Princeton, N. J.
Nov. 25, 1925

Dear Mr. Kleist:

I should gladly give you the right to use my address [delivered at the Ohio Classical Conference, Nov. 1925,] at Columbus, but I have no copy of it, having spoken "extempore." And I am leaving town for some days, so cannot find the time to draft an abstract of it. I am very sorry. But if you can get an abstract from anyone who was there, that will satisfy me.

I am very much interested in learning that the Jesuit colleges and universities of the Middle West maintain a Classical Association. I wish you all success!

Sincerely yours,
Edward Capps.

Concerning Homework. Discussion III.

The correction of exercises is certainly the dark side of teaching. Exercises pour in so regularly and the work grows so monotonous after a few papers are graded that one must indeed be convinced of the great good to result from the toil to persevere in it. Hard though it be, I believe all realize how eminently worth while it is. We have heard experienced and successful teachers say that the number of graded exercises returned determines the height of the enthusiasm of the class, and enthusiasm means success.

But the drudgery remains—often not only drudgery but physical impossibility of wading through all one's exercises. What means can be suggested to lighten the burden or at least make it bearable? The suggestions appended are garnered mostly from an open forum discussion of the problem.

First of all, teachers who have one class for most of the day do not seem to be confronted with this problem of excessive exercises to correct. High School boys who spend an average of two hours nightly on their studies, have not the time to do written work in every branch, nor is it necessary. A teacher who has the same boys all day can make sure they are working without nightly applying a test of written work. He can alternate the subjects and thus keep the papers within his physical powers.

Second. When minor tests are given, instead of collecting them the pupils may be made to exchange papers and mark and total their neighbor's mistakes. It requires only a few minutes to run through such a set in class and give each boy a percentage. Lest there be any connivance, this exchange of papers should not be done regularly, but only occasionally.

Third. Some maintain that translation written daily merely serves to increase the sale of "ponies." Yes, it seems to be generally received that translation should be written out from day to day. Now the question; how to have a check on this work. To collect it daily and go over it is impossible. A system used with some success is to have boys place it on their desks so that the teacher may walk around and view it while some boy is translating. One or two notebooks may be taken up daily, and their owners may be called upon to translate. If a boy has a smooth English version in his book and doesn't know the construction, a suspicion is justified. Then the books may be collected at intervals, over Saturday and Sunday, and returned marked with a percentage.

Fourth. Written homework is given for two reasons; to insure greater exactness which is only acquired by putting things down black on white; second, and principally, to make sure that the boys do actually work. This latter end is accomplished splendidly by a "concertatio." To win a "football game" boys will often apply themselves with much more earnestness than they would for a test, and when the game is over, you have accomplished your purpose; the boys know their matter and the teacher has no papers to drudge through.

After all is said, there will always remain a certain amount of exercises which must be corrected and graded. Hard and uninspiring though this work is at times, it is a *sine qua non* of making boys work. If the above suggestions are put in practice, this labor, it seems, can be reduced to a reasonable minimum. Every teacher owes it to his class to make some use of a blue pencil, but he owes it to himself not to make too much.

R. R. L.

(There is an interesting paper on "Correcting Exercises" by Father Donnelly in *The Teachers' Review* for February, 1926.—Ed.)

Concerning Homework. Discussion IV.

"What about Homework?" Once more let us thank Mr. Dorger for putting the question. I think, Mr. Welfle suggested a good solution. It may not be out of place here to add a few practical hints about correcting exercises in class, which were followed in first year high with some success.

1. Let the students be divided into two camps of equal strength. Students are so to be seated that each one has an opponent of nearly equal class standing sitting opposite in the adjoining row of desks.

2. Opponents exchange papers and mark mistakes with colored pencil; while the teacher or a class leader gives the correct forms or answers. The boys count up the mistakes and deduct marks as the teacher may direct. The corrector then marks the percentage and signs his name with colored pencil.

3. A careless reader loses a mark for each mistake he overlooks.

4. There should be perfect discipline. The forms should be given in a loud, clear voice, two or three times repeated, so that every attentive boy can correct properly. The last boy in each row collects the papers.

5. While the correction goes on, the desks should be cleared, nothing but one paper to be on the desk, lest there be room for dishonest work which the teacher could not otherwise control very well.

6. If the papers are not to be returned to the boys, say: "All pencils away. Give the papers to their authors. Take a mental note of your mistakes." Then again the last boy in the row collects the papers.

7. Sometimes boys wish to ask questions about defective corrections, proper forms, rules, etc. A dozen wish to speak at the same time. The teacher calls one, and makes all the rest listen to the one question, lest the same question be asked a dozen times.

8. Some weak students who cannot correct properly place their papers on the teacher's desk. If their number be considerable, their papers may be distributed among the better boys, and corrections made as before.

9. The next morning the students get their papers back graded. Thus their diligence is duly rewarded, their carelessness exposed. This spurs them on to renewed efforts. Few boys will work well unless they get full credit for what they do.

N.B.—The importance of "memory" training is, I think, at times undervalued. Ten or fifteen lines of Caesar or Cicero cannot be said to overburden a normal memory. Memorizing is a splendid kind of "Homework." It requires personal and intelligent effort, impresses forms and constructions deeply on the mind, and strengthens the memory. Memory is a faculty of the soul worth training, and youth is the time when it is freshest, most receptive, and capable of truly astounding feats. Does not Thomas A. Kempis say: "Tantum scis quantum memoria retines"? More than once have I met students of fourth high unable to memorize ten lines of Cicero in one solid hour! Why? They had no trained memory. Lastly, memory lessons are easily controlled by the teacher.

M. H. L.

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**The Greek
New Testament
in College**

The New Testament should prove a delightful course in college Greek. Every page of it vibrates with a living appeal, whether in the words and deeds of the Savior, or the passionate intensity of St. Paul, or the lofty calm of St. John. More than that. The divine appeal overshadows all else. Here we have the original language of the inspired writers, here not the thoughts of human genius but the word of God.

We acquaint our students with the master-pieces of the Periclean Age because of their influence on subsequent human thought and civilization. For the same reason we toil to impress them with the outstanding characters of the Augustan Period. *A fortiori* then should we exert ourselves to grave deep on their growing minds and hearts the greatest figure of all times—the Christ, the Son of God,—and the events that mark the great turning point in human history. We are happy to be able to do this, not merely through the medium of a translation, but in the very words of those chosen men that heard and saw and felt *ton Logon tes zoes*, the *Verbum Vitae*. Can any professor of college Greek let the opportunity pass by of reading with his classes the Book of all Books, or simply, The Book, the *biblion*?

The average student who comes to us with two years of preparatory Greek is better prepared to read, say, St. Luke's simple, and yet so charming, narrative than Herodotus, Homer or the Tragedians. Turning to the Evangelist he need unlearn no forms

of declension or conjugation. The slight differences in syntax will offer no serious obstacle. He finds moreover a great help in reading the New Testament in the fact that he is acquainted from the start with the general drift of the gospel narrative. This makes for confidence in his own ability, an asset not to be despised in deciphering foreign literature.

Need I emphasize that the average Jesuit is better prepared to treat the New Testament than any other subject on his schedule? The course in theology, the constant reading of the Bible, the preparation of sermons and retreats, the daily meditation, give him an intimate familiarity with the New Testament, such as he has with no other branch of knowledge. Teaching this course will open up new vistas of thought, and unearth new treasures of knowledge in text and context, in historical and literary background, and in critical lore, that will enrich every phase of his apostolic ministry.

There is no lack of suitable reference books dealing with every question of New Testament study. There is no need of quoting titles of well-known commentaries. As for text editions, there is a recent addition to our stock-in-trade in Henry Vogel's *Novum Testamentum*, published by Schwann in Duesseldorf, Germany, in two volumes with Greek and Latin on opposite pages (\$3.00) or in one volume, containing the Greek only (\$1.50). Nor are good dictionaries far to seek. The *Abridged Liddle and Scott* covers the New Testament. The Macmillan Co. publishes *A Greek Lexicon to the New Testament* by Hickie, and the Clarendon Press Souter's *Pocket Lexicon to the Greek New Testament*.

In conclusion I will say that in connection with our Greek New Testament classes we have an exceptional opportunity to acquaint our students with a great enterprise of our English Jesuits, the well-known *Westminster Version of the Sacred Scriptures*, published in instalments by Longmans Green and Co. This represents a heavy pull away from the archaizing manner of the *Douay* and the *King James*. It is a move in the right direction. There really is no reason why our translation of the N. T. should be out of harmony with the trend of modern English speech. Great efforts are being made on this side of the ocean by Mr. Goodspeed, as by Dr. Moffat in England, in colloquializing the New Testament. Between the *Douay* and the moderns we have the *Westminster Version* holding middle ground.

St. Louis, Mo.

Alphonse Zamiara, S. J.

Greek Culture and the Greek Testament. A Plea for the Study of the Greek Classics and the Greek New Testament. By Doremus Almy Hayes. The Abingdon Press. New York. \$1.50.

The author of this volume occupies the Chair of New Testament Interpretation in the Graduate School of Theology, Evanston, Illinois. The plea for a more general and intensive study of the Greek Classics with a view to qualifying for New Testament Interpretation is put forth in five chapters: A Wonderful Land; A Wonderful People; A Wonderful Language; A Wonderful Literature; A Wonderful Book; The Greatest Book, the New Testament. As the very titles indicate, the writer is enraptured with his subject and a frank admirer of all things Greek. There is a deal of course, in fact a great deal, that sensible people will admire in those "wonderful" spirits of by-gone days. But are we not doing a people an injustice, and are we not harming the cause of truth, by fulsome and indiscriminate praise? The author writes as a devout Christian and is no doubt quite unaware of the fact that his six or seven pages devoted to the morality and religiousness of the Greeks are extremely offensive: his exposition is a hopeless tissue of misunderstandings and glittering half-truths. If Gilbert K. Chesterton is quoted as speaking of "the beautiful and astonishing pagan world" in which "common sense was really common sense," the Readers of the Bulletin have a ready antidote in a brilliant page from *St. Francis of Assisi* (quoted in the October Supplement) in which the same paradoxical Chesterton once for all punctures the sparkling bubble of Greek morality.

The value of the present volume, in spite of the strictures just made, lies in three commendable features: (1) in its wealth of quotations from scholars and men of prominence showing the superior quality of Greek literature which make this book a sort of *Value of the Classics* in miniature; (2) in its very pertinent insistence on the need of studying classical Greek as a key to the Greek of the New Testament; (3) in its very appropriate illustrations of the method in which the knowledge of the ancient Greek can be laid under contribution in interpreting the New Testament. The author commands a very pleasing style, and we intend from time to time to quote brief and pithy paragraphs from this earnest "Plea for the Study of the Greek Classics."

Cleveland, Ohio. James A. Kleist, S. J.

"The Pride and Boast of Antiquity"

"Of the many departments of this great university (the Museum of Alexandria) we note but one:

the great Library, "the pride and boast of antiquity." Demetrius Phalareus was commissioned to collect all the writings in the world. The librarians were appointed and salaried by the emperors. Government agents ransacked all Europe and Asia for every literary work of value, with instructions to secure all such at any cost. An embargo was laid upon all books, whether public or private property, which entered Alexandria. The originals were retained, unscrupulously enough. Copies were made, and a copy was in mock generosity returned to the owner.

"In this way autograph copies of Aeschylus, Sophocles, and Euripides were obtained from the Athenians. A deposit of one hundred talents of silver was made at the time of their loan, and this sum was forfeited by the king. The originals were retained at Alexandria and copies were sent back to Athens. Thus by fair means and foul a great collection of seven hundred thousand volumes was made. It was, as Dieterich says, "the great culture-reservoir of the Greek-Oriental world." Nothing like it ever had been seen in the ancient days; nothing like it in the completeness of its collection, in the all-comprehensiveness of its representation of world literature, ever will be seen again.

"It had but one rival in the library of Eumenes the second at Pergamus in Mysia; but in the course of events the two hundred thousand volumes collected there were removed to Alexandria; and from that time the city of the Macedonian king became the chief and only seat of letters and art, the chief and only center of letters and refinement, the world's resort for literary and scientific men. Professor Mahaffy while lecturing in Chicago in 1904 said, "There can be no doubt that the creation of the great cosmopolitan library at Alexandria, and the great trade in books which came thence, were the greatest acts of protection ever done for the greatest literature the world has seen." Why have we dwelt at such length upon this city, this university, this library? Because here, and here alone, through all the ages and in all the world, could we say, "Behold Greek literature complete: behold Greek literature in the concrete!"

"We shall now enter this library to take one glance at least upon Greek literature as it once was, as it never will be again. From either the royal palace or the Museum proper long colonnades of the most costly marble, adorned with obelisks and sphinxes, the spoil of the cities of the Pharaohs, lead into the library room. There are rolls upon rolls, papyrus and parchment, Diphtherai and Charta,

books of skins and books of scrolls, thousands upon thousands, seven hundred thousand in all; carefully guarded by custodians, under the superintending eye of the royal librarian, open to the philosophers, lecturers, students of every class, read, studied, commented upon. The scholia of the Alexandrian grammarians are an invaluable treasure to the Greek students of today. The Chief Librarian not only collected and catalogued all the books of the Greek literature but he instituted researches into the purity of the text. Our texts of the classics represent the pruning process undergone here at Alexandria. Our Homer probably is one sixth less in size than the pre-Alexandrine text with its many unauthorized additions. Here or in this vicinity was the Septuagint translation of the Jewish Scriptures made, an accomplishment which lays the Christian world under obligation to these indefatigable workers.

"Seven hundred thousand volumes, here first collected and critically studied in close comparison with each other! Greek literature was complete. Here on these library walls were the representatives of perfected literary form, marked in composition and material with a chaste simplicity and majestic energy no other age could equal. The best that could be done with that tongue and among that people had been done. Only one book hereafter would be added in this Greek speech which would in any sense rival, equal, and surpass those which had gone before in stirring the world's thought and in reaching and influencing the world's heart and mind. With that single exception all worthy Greek literature was collected within these library walls. Nothing remained but to catalogue and cherish it here."—Doremus A. Hayes in *Greek Culture and the Greek Testament*, pp. 116 sq.

Latina Latine

E. Collegio B. Bellarmino, Gesu.
Primo Januarii, 1926.

R. P. Redactori, "Classical Bulletin."
Revde. Pater Kleist, P. C.

Cum litteras adeo comiter mihi dederis, et tres fasciculos "Classical Bulletin," ex his delibavi ea, quae zelum tuum prudentiamque litterariam palam faciebant, ex illis quid spei de me immerito concepisses—quasi ex veterano usu rei classicae aliquid forsan apud me superesset, quod vobis non inviderem. Prorsus nihil in video. Verum, inter haec incepta tua, dum formam et materiam Bulletin satis admiror, minus videor esse peritus artis tuae, quamquam minime alienus, imo totus et libenter particeps, si aliunde vacaret. Video (quod facere non possum, quin in bonam partem accipiam) te operam dare ne, cum hactenus sim rerum gestarum tuarum exsors, gerendis pariter indormiam. Ideo, monente epistola tua, tantillum non recuso, quominus, feriis his Natalitiis ad

finem vergentibus, aliquid pro modulo rependam—pro meo, non pro tuo. Distantem enim me cum loco tum studiis id mihi sumere vix decet, ut vel consilia vestra satis perspecta habeam vel de rationibus agendi securus judicem.

Quid igitur referam? Primum eo configuo, quo saepius videmus hominem aliquem politicum adactum ut se conferat: cum nihil ei subsidii in causam communem suppetat, refugit, quemadmodum aiunt, ad "affirmationem principii." Ego luculenter id praesto; et, intentione vobis par, exsecutione impar, affirmo uti principium inconcussum, optima esse ea quae vos agitis, et digna omni ope ingenii, facultatis, laboris, quae optimus quisque apud vos conferre valeat et velit.

Subeunt animum duo advertenda, quae cum obvia sint, vix scio an digna sint notatu: primum, quanti sit ad has litteras fovendas quod quis utatur familiariter lingua latina voce, sermone, et quo maturius eo melius; deinde, ut latine sapiamus, ne, ad ingenium alterius sermonis usurpantes voces latinas, toti oleamus anglicum, gallicum, germanicum. Sane, dum anglice loquimur, odore perfundamur anglico, genuino, exquisito—utinam! absit, dum latine. Nec, quemadmodum facetus ille missionarius qui, cum sacram missionem apud plebem germanicam absolvisset in urbem St. Ludovici reversus, miranti et sciscitanti: "Ideo auscultasti confessiones illas germanicas?" respondit: "Utique, anglice!" Quis non videt passim sermonem latinum scripto, voce, serpere per ambages et anfractus non nisi putide anglicos?

Respirandi causa et reficiendi me, amicitiam reficare priscam cum amoenitatibus latinis aliquoties cupivi, quales memineram in Arnold's "Prose Composition," aliisve libris reposita. Locis temporibusve id negantibus, contigit tamen recentissime, ut ex angulo in quo libri pessum ire jubebantur—id enim, non solum hominum, sed, pro dolor, et librorum fatum est!—extraxi pulverulentum librum: "Summam Syntaxicam cum Thematibus ad Exercendum, auctore Mario Laplana, S. J." (Herder, 1894), qui non abhinc ita multos annos substitutus secretarius in Curia nostra fuit. Ibi sylvam nactus sum exuberantem phrasibus ad animi delicias, sicut Petavius noster, egregius classicus, qui quotannis integrum grammaticam latinam (num graecam?) pervolutavit.

Possit aliquis inter legendum pari passu copiam propriam adstruere eorum idiomatum, phrasium, incisorum, quae placent—in adversaria calamo referens, deinceps non serviliter transcribens, sed ex relatis lingua vel calamum latine confirmans pro occasione nata, et impinguans.

Per omnes divos Olympicos deprecandum est ne, inter nos classicos, id accidere liceat, ut penuria laboremus.—Percepi ex ore cujusdam Aristarchi Woodstockii (is ex Missouri erat) quod de socio aliquo diligentissimo (vere quidem optimo), dixit, quem sive classicis sive philosophicis non admodum eleganter instructum sic carpsit: "Ille," inquit Aristarchus suspendendo alterum naso, "rem suam philosophicam agit ope vix 'viginti' vocum latinarum et, hercle, quodmodo eis abutitur quaquaversus!" Ita ille. At, ut verum fatear, Aristarchum invidiae penes me insimulabam; sciebam enim ipsum ipsum vix "viginti unam"

phrases ad usum possidere suum. Modo ante aliquot hebdomadas, cum animos adderem cuidam studenti in Collegio de Propaganda Fide, qui aetate provectus, non semel anno elapsa de vocatione ad sacerdotium cogitaverat, "Mi care!" inquam, "inter istas theses, quae semper easdem phrases sonant, resonant, reverberant, dico tibi: Si apud te scite reposueris quinquaginta phrases, dives eris." Reapse ille in re logica satis magnos, licet in latina parum, progressus videtur facere.

Mihi videtur, nisi sim et ego Aristarchus, non praeter exspectationem esse, quod, dum late lectitamus latine, etiam latine sapiamus. Sunt qui mere sciant, sunt qui sapiant. Hi si pauci sint, probabilis redditur ratio, quod non immersi in ista lingua nec vivimus nec disserimus. Neque liquet, quomodo unquam immergendi simus, si litterae latinae in scholis solummodo aliquam sibi vindicant horam parallelam cum artibus, quae et ipsae parallelas horas sibi assumunt, tempore dissecto, vi mentis dissipata, patientia exulta inter frustula—"strips of time, strips of courses, strips of knowledge!" Scio id moris paedagogici jam praevalere—vix non ubique.

Quare solatii causa laudemus tempus actum, quando immergabamur mane litteris latinis, post meridiem graecis; quando permissum erat reliquis artibus, ut sibi ipsae providerent. Vos videritis, quo pacto temporibus cedentes consilia non inutilia capiatis, et spem nutrire possitis de exitu. Me unanimem reputate—usque ad aras, id est, citra philologiam. Cognosco etylogiam uti partem intimam litterarum classiarum; philologiam ipsam substitutam pro litteris, pro poesi, prosa, imaginatione aesthetica, nescio. Canit extra chorum. Nec canit, non componit, periodum nullam concinnat, ut videre licet apud professores in universitatibus gravissimos. Et ita ad aras, imo ad Aram vale.

Ubi resto tuus in Christo,

Roma, ex Italia. Thos. Hughes, S. J.

Legentibus Sal. : Quoniam Reverendo Patri Thomae Hughesio, auctori historiae Societatis gravissimo, primo omnium contingit, ut in his commentariis de rebus latinis latine nobiscum confabuletur, et illi gratias totis animis agimus, et nobis gratulamur, quibus tantum exemplum est propositum. Quamobrem, et virum tam illustrem imitemur et de rebus latinis, si non semper, saepe tamen, latine disputemus. Vivant sequentes!—Ed.

Themes from the First Tuscan

Westward Ho! (Sect. 1. 2).

At last my employer has released me from drumming on the road, and from my duties as secretary. On your advice, dear Tom, I shall hie me away to other haunts. Though I do not visit them once a year, they are daily in my mind. For the scientific study of all methods for preserving one's health, when one engages feverishly in business for eleven months of the year, must include the systematic enjoyment of several weeks of complete change and

relaxation. This I have planned all year to take again on your mountain ranch; not because it cannot be had in the East; but because in my judgment you Westerners have either hit upon saner ways of relieving the mind, or have improved on such other diversions as are most suited to a man of my occupation. Your Colorado pioneers certainly founded home life along more simple and healthy lines, besides building a well-balanced commonwealth. And what of outdoor life? Here they excelled, by necessity, of course, but by sheer love of nature, too.

Whither? (Sect. 25-36).

You do not grant the continued existence of the soul after death? You hold that when dead we shall be devoid of all consciousness? You expect to be so completely destroyed as to perish utterly? But that belief is not ingrained in you. You do not hold that instinctively. You have been inoculated with the doctrine of a false philosophy. Read ancient history, and you will see that the closer the records are to primitive man, the clearer is the testimony to a belief in an after life. No ancient people believed that death put an end to everything. Their funeral rites, preserved on temple tablets, their grave-stones with religious inscriptions, their merciless penalties on the profanation of the dead, all these are silent witnesses to their belief that their dear ones departed in death to the gods. The most untamed tribes were held by nature's promptings to faith in a future existence. They had many wrong notions, of course. Yet you cannot say that these untutored children of the jungle had this belief by convention, custom or legislation. Rightly is their belief in the gods and in an after existence of the dead adduced as one of the strongest arguments for the reality of a life beyond the grave.

Upholding Our Mother's Good Name.

(Sect. 31-38).

The truth about natural mysteries has always been a matter of care to Mother Church. For though the Church was not founded to guide men in these studies, yet she may not be indifferent about them. But if Mother Church holds that the natural sciences are her concern, and has gone on fostering them whatever her enemies have said, we must do likewise; and if the achievements of Catholic scientists heretofore have not saved her from calumny, it is most likely that however much honor we do her, there will be some misrepresentation for her to bear.

However, just as people in the past have misjudged the Church on hearsay, but have vindicated her through honest research, even today misinformed folks will condemn her, but they must learn from you and me what she really is. It is not knowing her that builds those frightful fancies of her wickedness. These a hostile press has exaggerated, without giving an account of its statements; and the misrepresentations have such force that many Protestants, knowing as they do the excellence of most individual Catholics, imagine things happening which could not be done except by a very few bad individual members of the Church.

The Prime Mover

(Sect. 53-55).

A living being is one whose action as a living being is begun and ended in itself.

A non-living being is one whose impulse to action God. Now, it is contrary to reason to attribute a source of motion is withdrawn, motion necessarily ceases.

We call the source and first principle of all motion God. Now, it is contrary to reason to attribute a beginning to a first principle. Does not everything else originate from a first principle? How, then could a first principle spring from something? Or tell me, pray, would a thing deriving its origin from elsewhere be a first principle at all?

God, then, who is first principle to all else, has no beginning. If this is so, it follows that God cannot cease to be either. Do you not see how contradictory it would be to speak of the annihilation of a first principle? Could it find rebirth in something else? How could it, since all other things have their beginning in it, and their very existence is due to it? If such a thing could happen, all nature must needs come to a standstill and the universe fall to pieces; nay nothing could exist at all, or ever could have been.

Denver, Colo.

John G. Krost, S.J.

Mediaeval Latin. Selected and edited by Karl Pomeroy Harrington. Wesleyan University. Allyn and Bacon. 1925.

Books designed to introduce the student to mediaeval Latin are rapidly multiplying. This is gratifying. It was the Church throughout the Middle Ages, down into comparatively modern times, that preserved Latin as a living tongue. Her laws, her liturgy, her piety found eloquent expression in the sonorous vehicle of the old Roman. It was natural enough that in the course of time concessions should

be made to the weakening influences which could not help making themselves felt as the language was more and more removed from its ancient fountain-head. But due allowances being made for signs of decadence, one is astonished to find with the editor of the volume under review that "during a period of nearly a millennium and three quarters Latin is more homogeneous than is English from Chaucer to Tennyson, a matter of only five hundred years."

Mr. Harrington's *Mediaeval Latin* appeals to many tastes. "The selections represent history, anecdote, argument, the epistle, the drama, the essay, the dialogue, the novel, and epic, lyric, pastoral, didactic, and satiric verse." "The student of the Romance and other modern languages can here see important processes actually going on in the development of these languages." Here then we have a rich and varied assortment of topics and "Mediaeval Latin" will win many friends.

The quarrel one has with books of this kind is beyond the control of the editor. Only brief selections can be offered from an overwhelming mass of material. In excluding "the didactic and homiletic works of the church fathers" the editor has used his own good right. But the more the list of books on mediaeval Latin increases, the more it becomes imperative that some one soon give us what we so sorely need, a rich anthology embodying the finest flowers of Catholic devotion, culled from the didactic and homiletic literature of the Church. One is made painfully sensible of this need when one reflects that St. Bernard of Clairvaux, the *Doctor Mellifluus*, is represented in "Mediaeval Latin" by a hymn only, and St. Bonaventure, the *Doctor Seraphicus*, by a few lines only, on the Passion of the Saviour.

The selections from each writer are prefaced by a few telling remarks, mostly biographical in character. In four or five passages one may question the editor's statement; as that St. Gregory of Tours was "a model of superstitious credulity"; or that St. Gregory the Great was not "too particular what methods were used to bring about" the conversion of the nations; or that Blessed Thomas More "did not himself refrain from the persecution of heretics"; or that Aeneas Silvius gained the papal throne "without indulging many scruples as to the methods employed." Comments of this nature are apt to leave a sting in the reader's mind without helping him to a better appreciation of the selections given. But these things are few and far between in a stately volume of 700 pages. The well-known firm has done everything to make "Mediaeval Latin" an attractive book.

Cleveland, Ohio.

James A. Kleist, S. J.

Theory of Advanced Greek Prose Composition with Digest of Greek Idioms. In three parts. By John Donovan, S.J., M.A. Oxford: Basil Blackwell.

The following appreciation is from Mr. Arthur Preuss' *Fortnightly Review*, December 15, 1925:

"The Rev. John Donovan, S. J., has published a 'Theory of Advanced Greek Prose Composition,' with a digest of Greek idioms, in three volumes (Oxford: Basil Blackwell), which will prove of real value to all who not only aim at acquiring a correct style of Greek prose composition, but whose ambition is the translation of Greek authors into good English. Expert knowledge of the New Testament and Septuagint language cannot be left to the exclusive monopoly of Rationalists and atheists. To expound and defend the Scriptures, the Catholic Church needs those who have been through the drill of Greek philology. The volumes will be found most useful by every teacher of Greek; and will be indispensable to undergraduates who aspire to classical scholarship. In fine, to all who desire to acquire a scholastic knowledge of the most perfect instrument of speech the world has ever known, the method of treatment, the philosophical exposition of Greek idioms, the sound method of classification and illuminating lists of examples of Greek idioms, the systematic effort to get at the principles underlying divergences between Greek and English, commend these volumes as a storehouse of scientific knowledge of Greek prose composition, both for teachers of Greek and for students of ability."

To all which the Bulletin says "Amen." Father Donovan's books are the scholar's delight.

Cleveland, Ohio.

James A. Kleist, S. J.

Attention

is called to "Latin Notes," published by the Service Bureau for classical Teachers, under the directorship of Miss Frances Sabin, Teachers College, New York City. The same Bureau publishes a list, price 5c, giving the material at hand for sale or distribution. The "Latin Notes Supplement" for December, 1925 is of special interest. It contains a minute discussion of "Cicero's Literary Style as a Basis for the Study of English Expression" by Father Francis P. Donnelly, S.J. The subject is presented under seven heads: Clearness in Words; Clearness in Sentences; Clearness in Paragraphs; Force in Words; Force in Sentences; Force in Paragraphs; Interest. While the discussion is limited to the Manilian Law Speech, the traits there examined are found in Cicero's speeches generally.

Language—The Mirror of a Nation's Spirit

"Broadly speaking, Greece was theory and Rome practice. Greece was reason and Rome authority. Greece was self-determination and Rome discipline.

"As a study of the English language with its many Latin and Greek elements clearly shows, the contributions of the Greek spirit and of the Roman spirit can be distinguished in the way I have indicated. *Theory* is derived from the Greek; *action* and *transaction* from the Latin. *Theology* is Greek; *religion* is Latin. *Poetry* and *Philosophy* are Greek; *verse*, *morality*, and *conduct* are Latin. Nearly all the terminology of the arts and sciences is Greek, and it is a significant fact that modern scientists have built up their innumerable new terms out of Greek elements—*ion* and *electron* are two of their latest inventions. The result is that a modern dictionary is filled with a sort of Neo-Greek language—too often like the French of a menu!—which constitutes a veritable language of the scientific intellect. Some of these terms are distressing hybrids; for example, *sociology* and *Bolshevism*. On the other hand, nearly all our terms of governance are of Latin origin; among them are *state*, *colony*, *dominion*, *municipality*, *representation*, *suffrage*, *election*, *administration*, *jurisprudence*, *justice*, *legality*, *Conservative*, *Liberal*, *Labor*, *majority*, *minority*, *public*, *orator*, *national*, *rational*, to choose a few out of a great number at random. And you have only to take half-a-dozen pages of an English dictionary to be convinced that there is a real difference between the Greek and the Roman contributions to our modern life—and also to become convinced that our Graeco-Latin heritage is of vital importance, far more important than you had imagined, supposing you had never thought about the matter "with a serious intention to get at the whole truth of it. And nowhere will you find this heritage more curiously inwrought than in the Christianity which is still, I feel assured, the chief motive-power in the progress of the various nations onwards and upwards."—E. B. Osborn, in *The Heritage of Greece and The Legacy of Rome*, p. 8.—(A very helpful article by Fr. Donnelly on "Greek in English" may be obtained from Andrew F. West, Princeton, N. J.)

Translation and Original

"An English New Testament is only a translation of the original and genuine and real New Testament, and whoever would have first-hand authority in the New Testament must be able to read it in the original for himself."—D. A. Hayes, in *Greek Culture and the New Testament*; p. 158.

Subjects for Theses. Continued

III. Latin:

1. Cicero and Lactantius: Pagan and Christian.
2. The Figures of Speech in the "Aeneid" and in the "Iliad."
3. Evidences of Horace's Indebtedness to the Greek Lyric Poets.
4. *The Direct Method of Teaching Latin in American Education.
5. *The Influence of Classical Latin Literature on St. Jerome and St. Augustine.
6. Position of Woman in Roman Life.
7. Elements of Emperor Worship in the Latin Poets.
8. *How Rhyme First Entered Into Latin Versification.
9. Catullus and Tennyson: A Comparison.
10. Vergil's Legacy to Milton.
11. Echoes of Horace in English Literature.
12. Vergil and Dante: "Aeneid" VI and "Inferno."
13. *The Use of the "Cum Tempore" in Cicero.
14. The Conception of History in Tacitus and Livy.
15. The Lyric Vocabulary of Horace.
16. The Veracity of Character Portraits of the Roman Emperors in the Works of Tacitus and Pliny the Younger.
17. Some Vergilian Problems: Dido, Aeneas, Latiun.
18. Horace and Herrick: Literary Parallels and Contrasts.
19. The Dependence of Roman on Greek Mythology.
20. The Essay in Latin Literature.
21. *The Caesura in Latin Hexameter Poetry.
22. The Personal Element in Horace's "Satires."
23. Alexandrine Influences Found in Roman Poetry.
24. *The Exclamatory Infinitive in the Latin Poets from Naevius to Horace.
25. *The Use of the Impersonal Passive ("Pervenit Est," etc.) in Livy.
26. *The Jesuit "Ratio Studiorum" and the Teaching of Latin.
27. Cicero's Ideas of the Immortality of the Soul.
28. *On Sequence of Tenses in Livy, Books I-V.
29. *The Ethical Content of High School Latin.
30. The Conflict of the Stoic and Epicurean in Horace.
31. *Poetic Diction in Latin Verse.
32. The Early Christian Latin Poets.
33. Ideas of Immortality Found in the Roman Poets.
34. Cicero the Advocate Shown in the "Pro Milone" and "Pro Murena."
35. *Pagan Rhetoric and the Christian Fathers.
36. The Satire of Juvenal, with Illustrations in Kind from Dickens, Thackeray, Swift and Lowell.
37. *St. Augustine and Cicero on Style.
38. Quintilian—Roman Educator.
39. The Present Status of the Question of Hannibal's Route Over the Alps.
40. *The Historical Infinitive in Non-Historical Latin Writing.

41. The Roman World of Cicero, Social, Political and Moral.
42. *Relation of Latin and English in the Age of Milton.
43. Vergil's Aeneas and Tennyson's King Arthur.
44. *The Syntax and Vocabulary of St. Ambrose's "De Excessu Fratris Sui Satyri."
45. The Simple Life in Vergil's "Bucolics" and Minor Poems.
46. The Problem of Evil in Seneca.
47. *Vulgar Latin in the "Metamorphoses" of Apuleius.
48. *The Syntax of the "Octavius" of Minucius Felix.
49. *Problems and Methods of Teaching Latin Prose Composition.
50. Britain's Claim to Descent from Rome.
51. *A Study of the Vocabulary and Rhetoric of St. Jerome.
52. *The Order of Words in Horace.
53. The Concept of "Pietas" (Loyalty) in Vergil and other Latin Writers.
54. Originality and Plagiarism in Vergil and Horace.
55. *The Ignatian "Tantum-Quantum" and Horace's "Aurea Mediocritas."
56. Seneca and Bacon: Their Philosophy and Style.
57. *The Style and Content of the "De Officiis Ministrorum" of St. Ambrose and Cicero's "De Officiis."
58. The Women of the Aeneid.
59. Personality in Seneca's Letters Contrasted with that in Cicero's.
60. Rome's Greatest Gift to the World—Law.
61. The Imitation Method as Applied to Latin Theme Work.
62. *Vergil's Imitations and Imitators as Studied in the "Eclogues."
63. Kinship of the Latin Essay and Letter.
64. *Some Anticipations of Modern Scientific Theories Found in Lucretius's "De Rerum Natura."
65. Present Day Moral Tendencies Contrasted with those of Decadent Rome (Horace: "Odes," III).
66. *A Study in Heroics: Latin Dactylic Hexameter and the Iambic Pentameter in English.
67. Do Modern Battles Fought in France Throw Light on Caesar?
68. *Augustine and the "City of God": The Struggle of Pagan and Christian Thought.
69. A Study of the Imagery of Vergil and Tennyson.
70. *Latin and English Idiom Illustrated from Book XXI of Livy's "History."
71. Martial's Wit and Humor.
72. *The Vocabulary and Rhetoric of Saint Ambrose's "Epistula Vercellensis Ecclesiae."
73. *The So-called Adverbial Adjectives in the First Six Books of Vergil's "Aeneid" Studied in their Bearing on the Translation of These Books.
74. Vergil in Relation to the Place of Rome in the History of Civilization.
75. Stylistic Differences between the Latin of the Classic Writers of Rome and the Latin Fathers.

Milwaukee, Wisc. Allan P. Farrell, S. J.

